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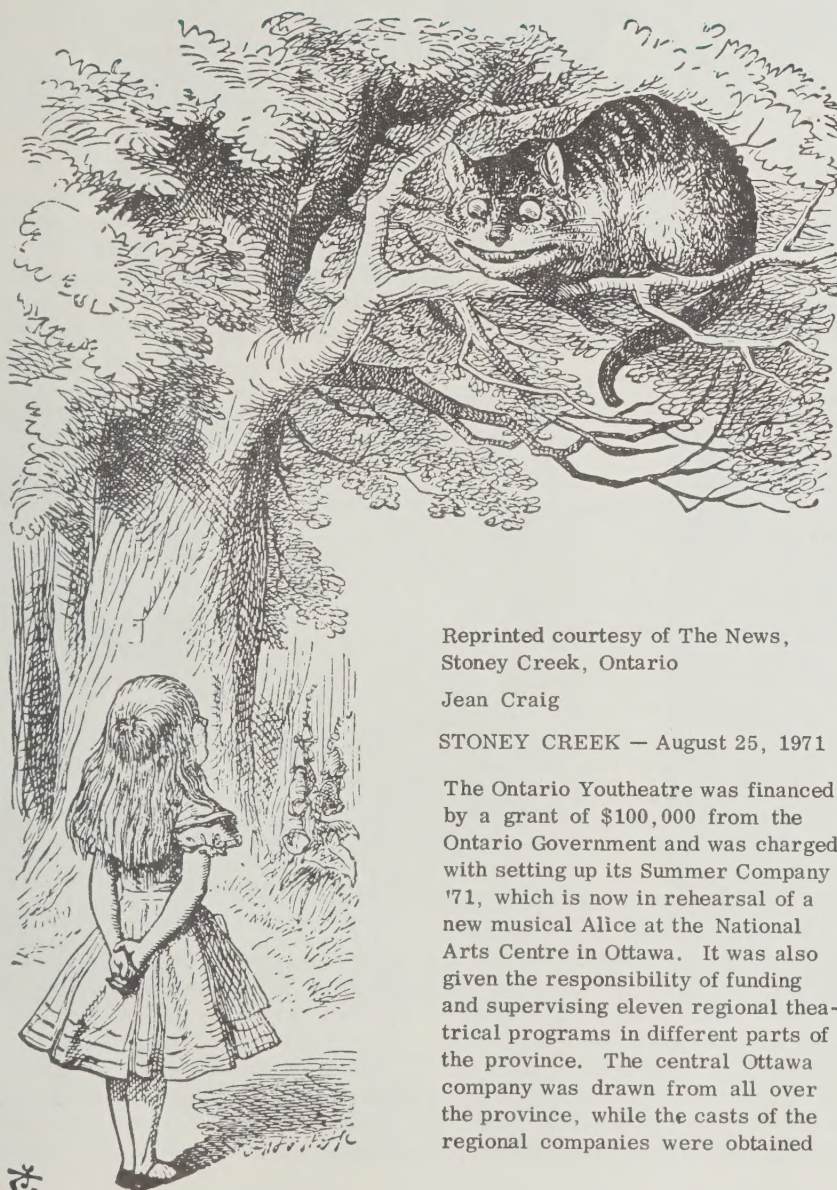
Sources

bulletin 9

YOUTH and RECREATION, Ontario Department of Education

DEPARTMENTAL DEPOSITORY

ONTARIO YOUTH THEATRE SUMMER COMPANY '71



Reprinted courtesy of The News,
Stoney Creek, Ontario

Jean Craig

STONEY CREEK — August 25, 1971

The Ontario Youtheatre was financed by a grant of \$100,000 from the Ontario Government and was charged with setting up its Summer Company '71, which is now in rehearsal of a new musical Alice at the National Arts Centre in Ottawa. It was also given the responsibility of funding and supervising eleven regional theatrical programs in different parts of the province. The central Ottawa company was drawn from all over the province, while the casts of the regional companies were obtained

locally. The whole operation was established as a business, with professional adult supervision, following . . . the first Ontario Youtheatre in 1970, which was operated completely by young people.

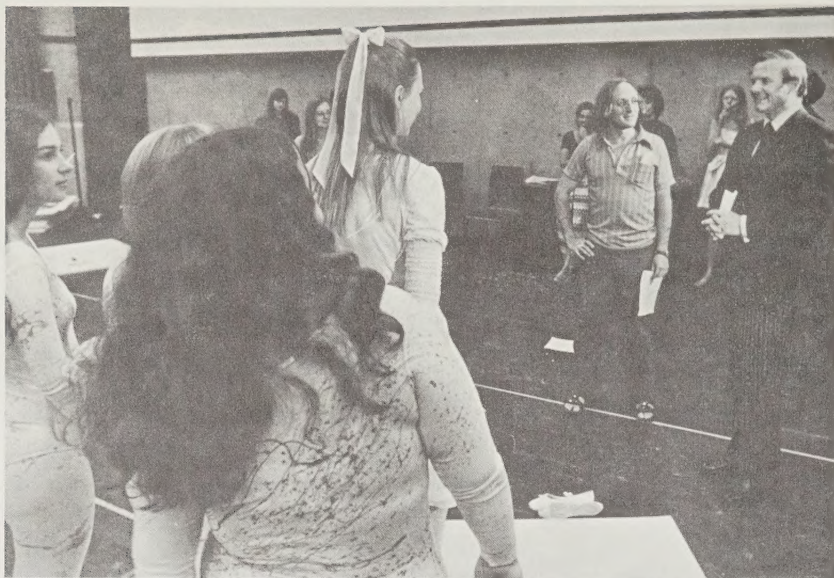
While these facts set the organization apart from other theatrical groups, the Ottawa company is distinctly different of itself. I have met these young high school and college students informally and in rehearsal and came away with a conviction that individuals of their talent could easily put Canada among the leading nations in international drama.

The cast members were located by sending out recruiting information and questionnaires all over Ontario to over 1,000 agencies likely to know about highly talented individuals.

These included community colleges, high schools, "Y's", universities, church groups, also community theatres, local parks and recreation departments, and Youth and Recreation branch offices.

The 200 people they recommended were auditioned by a professional group consisting of the company's artistic director, technical director, production designer and the general manager. This team was joined and advised by a local theatre personality who assisted in the auditions in each area. A total of 35 were chosen for the cast, consisting of performers, technicians, musicians, administrators and a photographer.

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The Canadian Press

Following a performance of "Alice" in the studio of the National Arts Centre, Ottawa, Premier William Davis visited the cast. Here he meets Fiona Stanton who played Alice, and artistic director Ron Singer. Premier and Mrs. Davis are Honorary Patrons of Ontario Youtheatre.

i LEARNED A LOT FROM "ALICE" AND BABEL

Fiona S. Stanton

In Babel, Summer Company '70's biblical production, Fiona Stanton played Sarah, daughter of Havilah, commander of the army. In Summer Company '71, she won the leading role of Alice. Now 19, Fiona completed her first year of the dramatic arts course at the University of Windsor. She is taking a year off and is making the rounds in search of a part. Fiona lives in Newmarket.

Summer Company '70 is really quite difficult to compare with Summer Company '71.

Babel was headquartered in Geneva Park, near Orillia, where we were out in the open air. There were 88 of us housed in four trailers and a few cabins. The living conditions were not the best — one washroom for 20 people for instance, but they were not impossible. In fact, hardships like hard beds served to pull everyone together and we became a company very

quickly. It was a healthy atmosphere. You could take walks to settle your head.

This year we are a smaller company and if a clique is formed it is very noticeable. You can't afford to be unfriendly to anyone. You have to be tolerant or the company won't work. Last year there were a lot of people and the attitude was very open. You could compensate for faults in people because you could gravitate away from them until your hostility towards them had cooled. You can't do this with Company '71.

We live in a rather sterile atmosphere — a university residence. True, conditions are better. Some of us even have single rooms. All are carpeted and quite large. But for some reason I felt better sleeping in a trailer. Contrary-wise, I am glad I have a single for I really need my sleep this year as I have a major role. Still, a city is a city and much as I love Ottawa,

the country was better atmosphere-wise.

I must admit though, I really feel a part of the National Arts Centre. It will always seem like home to me. The facilities are terrific. A young actor couldn't ask for more. The theatrical atmosphere is ideal and certainly better than our air-inflated plastic bubble of last year.

The majority of people who instructed us last year were warm, talented people from whom I learned a lot. This year I have more of a challenge and feel more disciplined. Things were far more intensive in the acting area and as a result I learned volumes. But at the same time I felt isolated from the production angle. We rarely see the production people and have barely an idea of what and how they are doing what they do.

Last year was total immersion in everything which I think helped to make us into a company. For instance, if you helped to make your own costume, you naturally took good care of it. This made for easy vibrations during production.

The tour was hard last year, but it separated the professionals from the amateurs. Just about all of us survived. Enthusiasm was 100%. This year's tour is shorter, easier.

As to the play itself. Babel was a vehicle for Youtheatre. It was meant to involve a lot of people and be relatively easy to do. It did not have to be and wasn't good as a piece of literature in my opinion. "Alice" is much more fun and has been treated more professionally.

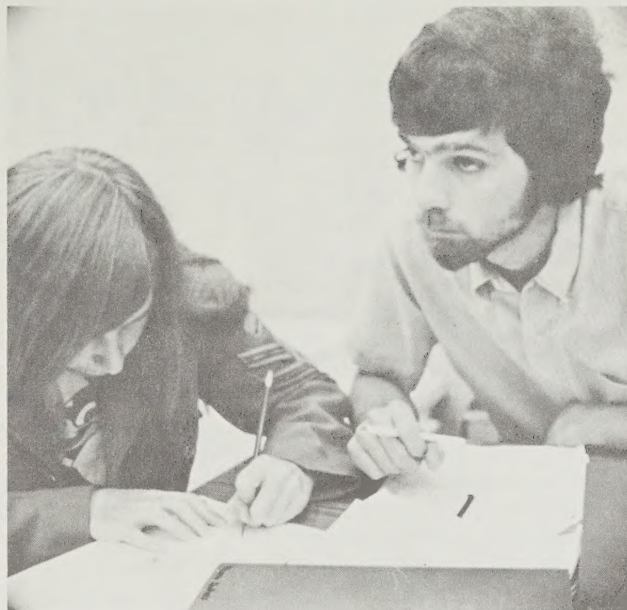
To sum up, I feel that what last year's Youtheatre lacked, this company made up for and vice versa. I'm glad I've done both years!

FRENCH-ENGLISH THEATRE STUDY

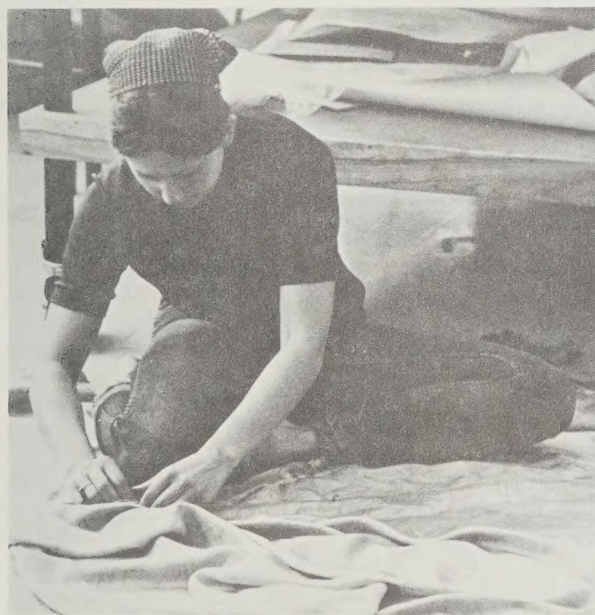
Pierre Beaulne and Elizabeth Casavant of Ottawa have completed their look at Franco-Ontarian young people's theatre. Report of the study should throw light on the theatre needs of French-speaking youth in Ontario and how they differ, if they do, from the needs of English young people.



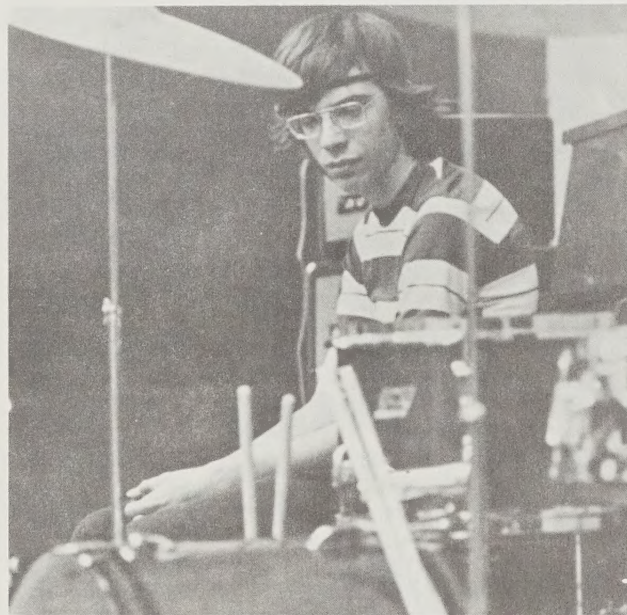
Chris Rous, Sault Ste. Marie, Ralph McDermid, Sarnia, Viki von Flotow, Cottam and Beverly Hahn, Fonthill, making props for "Alice" in the workshop of the National Arts Centre. Summer Company '71 operated from July 10 to August 30.



Left, Robyn DuBois, Port Credit, assistant stage manager and Richard Beharriell, Kingston, stage manager, take notes during a rehearsal of "Alice". For Summer Company '71 the emphasis was on learning. Members of the company received professional training in their field.



Lynda Reinhart, Goderich, wardrobe, sewing the Red King's cape for "Alice", Ontario Youththeatre Summer Company '71's production. After opening at National Arts Centre, Ottawa, August 16, company toured Peterborough, Deep River, Brockville, Kingston and Toronto.



One of "Alice's" four talented young composers, Gordon Woodbury from Brockville was one of Summer Company '71's music co-ordinators and played piano and guitar. The 35 members of the company were selected for audition from over 200 applicants from 28 Ontario communities.

EVERYbody WANTS TO GET INTO THE ACT

Talented young people, some 450 of them in communities throughout Ontario, became deeply involved last summer in theatre arts.

Financial help, plus assistance in developing and coordinating regional drama programs, was provided by the Youth and Recreation Branch, Ontario Department of Education. Professionals gave training in technical arts, administration and performing. Emphasis was on learning rather than on the presentation of plays although most regions did put on public performances. Local personalities were involved wherever possible. Theatre arts teachers were invited to take part so that they could upgrade their own skills by working under professional direction and so have new knowledge to pass on when they returned to teaching.

Local organizations such as service clubs, churches, community theatres, school boards, universities, community colleges were urged to cooperate with the regional youth theatre movement.

Each region ran its own show and established a committee to act as liaison with Ontario Youththeatre '71. Emphasis was on training and it was left up to each regional director to decide whether or not a play would be presented in public. All decided it would be valuable experience. In many instances the plays and sketches were the work of the students.

Brantford Youththeatre toured local playgrounds with *Lauff*, an original play. The students attending Cornwall Youththeatre Workshop wrote the script and music for *The Intimate and Unexpurgated Memoirs of the Court Cat in the House of Hearts*. In addition they performed Brecht's *Life of the Master Race*. At Barry's Bay, the Madawaska Players presented *Canada, the Spirit and the Land*, a collage of original poetry and music, and four plays — *Three for One*, *Open Sesame*, *Blythe Spirit*, and *Caucasian Chalk Circle*.

A pot-pourri of original material developed in a series of workshops was given by Northwestern Ontario Youththeatre, *Thunder Bay*.

Niagara Youth Theatre in St. Catharines gave two public performances of *Deadwood Dick*, a melodrama.

Highlight of Open Windows-Trinity College was the presentation in Nathan Phillips Square, Toronto, of two children's plays—Dorothy Jane Goulding's *Master Cat* and Richard Reoch's *The Golden Spider Clown Show*. The Young People's Theatre, also Toronto based, gave two performances of original sketches.

Taming of the Shrew and *Peter Pan* were the choices of Orono Youth Theatre. Performances ran for three weeks.

In Owen Sound, Playhouse '71 gave two performances of *Sergeant Musgrave's Dance*. Théâtre du Nouvel-Ontario in Sudbury presented an original play *Le Septième Jour*. Youth Theatre, Sudbury's English troupe, did *Antigone*.

Communities cooperated by providing facilities. Local service clubs, corporations, private citizens, municipal governments donated funds to help pay for accommodations and meals for the young people attending the workshops.

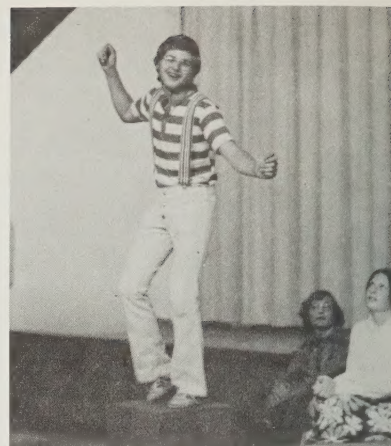
Yes, it is true. Everybody wanted to get into the act. And just about everybody did. It was all very rewarding.

GREAT CHANGES

Lynda Reinhart

Lynda Reinhart is 18 and a grade 13 student at Goderich District Collegiate Institute. Now a talented and qualified wardrobe mistress, she is undecided about her future.

The main reason I applied for a position with Ontario Youththeatre again this year was because I enjoy being a part of the theatre and all that goes with it. The spontaneous excitement, the physical and mental exhaustion, the wealth of personal experiences, everything!



Kim Yakabuski, Madawaska Players, Barry's Bay in a sketch from Canada the Spirit and the Land, a collage of poetry and music. The company also presented Three for One, Open Sesame, Blythe Spirit and Caucasian Chalk Circle.

I am happy to be back.

How does Summer Company '71 compare to last year? Speaking in terms of numbers of people, Company '71 is half the size of Company '70. Living conditions are luxurious over last year. Yet most of the veterans from last year maintain that learning to live in a large house trailer with 18 other people was a valuable experience and one that they would not have missed for the world.

The location for production co-ordination at Geneva Park last year was isolated. This tended to make the company draw closer to one another. But theatre-wise, it was disastrous! This year at the National Arts Centre, every item of theatre equipment is available. We lived well and even received complimentary tickets to almost every show in Ottawa. But I feel some of the human aspect has been limited by the fact that people are able to shut themselves away in their rooms at the university residence.

Being in wardrobe, I have seen great changes. The working conditions can't be compared. Everything you could possibly need is provided at the Arts Centre. At good old Geneva Park we never had it so good. Living in downtown Ottawa is much easier. You can skip out and pick up what you need rather than send someone five miles into Orillia to find out there aren't

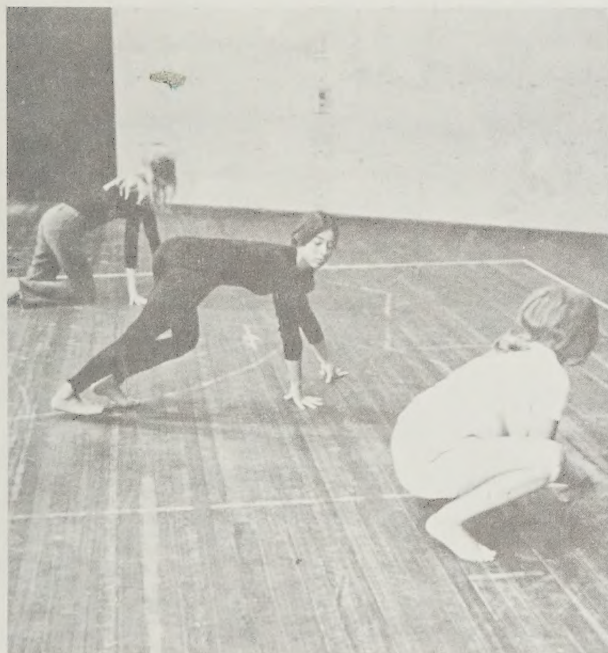
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In rehearsal hall of National Arts Centre, Ottawa, artistic director Ron Singer reviews previous study session with members of Ontario Youtheatre Summer Company '71 before proceeding to the next lesson. This year emphasis was on training rather than performing.



Improvisation was part of Ontario Youtheatre Summer Company '71 training. Diane Douglass, Whitby, and Chris White, Sault Ste. Marie, improvise The First Smoke. Diane played The Red Queen, Chris doubled as the Gryphon and Henchman in "Alice".



Fiona Stanton, Newmarket, Karen Fenske, Barrie and Cathie Watters, Sault Ste. Marie, during an improvisation exercise. Members of Summer Company '71 studied animal films, listened to animal recordings in order to learn realistic movements and sounds.



Ever wondered how an actor can make himself heard in the last row of the theatre without shouting? The secret is voice production and projection. Members of Ontario Youtheatre Company '71 receive training in breathing from Yvonne Singer, movement coach.

ACT I

Inside the strange looking bubble building in Geneva Park, Lake Couchiching, 84 intense young actors sweat out a rehearsal for Babel, Ontario Youtheatre's first production.

The actors are the cream of 400 hopefuls from all over Ontario, auditioned by artistic director Candace O'Connor to form Ontario Youtheatre Summer Company '70.

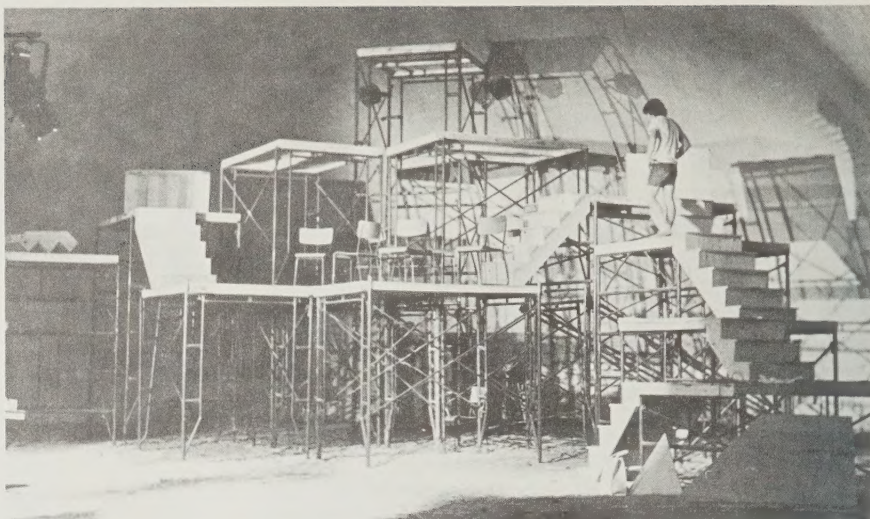
Each of the chosen paid \$250 to cover room and board for the nine-week experience. Many were previously involved in theatre in their own communities and it was hoped that all would stimulate increased enthusiasm for local theatre on their return home after the tour.

The aim of the program was to provide an opportunity to gain higher level, more professional stage experience and to work towards the establishment of a provincial professional theatre for Ontario young people. During the previous summer of 1969, several hundred young people interested in theatre attended a conference sponsored by the Youth and Recreation Branch of the Ontario Department of Education. Later, a committee was elected by a mail vote for the purpose of developing a youth theatre movement. Chairman was Marion Swadron of Toronto.

In September, the Youth and Recreation Branch contracted Candace O'Connor to help Youtheatre with its organization. The Youtheatre committee held meetings, worked on aims, objectives, a draft constitution and a program for summer 1970. Candace O'Connor was appointed artistic director.

By January of 1970 it became apparent that incorporation could not be effected in time for Youtheatre to raise funds for the summer program. By now, over 1,200 young people were actively involved and were anticipating action. To ensure that there would be a program, Youth and Recreation Branch provided funds and services but left the actual operation to the young people. In June, Marion Swadron was engaged as company manager.

Babel, a two-act play, a modern interpretation of the story of the



Set for the tower of Babel erected inside the plastic bubble at Geneva Park. Here the 96 members of Ontario Youtheatre Summer Company '70 received professional training before taking Babel on an Ontario tour.

building of the tower of Babel, by Geoffrey V. Galwey, was chosen because its huge cast and pageantry would provide excellent experience for a large number of young people. Eleven songs were composed, costumes designed and made, stage settings created and built and props acquired by the company members. It was total involvement for the 96 members of Summer Company '70.

After four and a half weeks' training in theatre arts and rehearsals, Babel opened at the Opera House in Orillia, August 12, 1970. Four full-house performances later, the company began a bus tour that covered 3,000 miles and included Sudbury, Sault Ste. Marie, Thunder Bay, Toronto, Waterloo and Ottawa. The season closed with five performances at the National Arts Centre. The actors were given a standing ovation on closing night.

In addition to Babel, ten members of the company directed by Pat and Jerry Smith, presented *Love Is...?*, a collage of music, poetry and dramatic readings.

Another group directed by David Lander and Carole Stoye created three original participation plays for children, *The Story that Has Never Been Told*, *The Rescue* and *The Seance*. These were presented in parks, recreation

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if THEY CAN DO IT IN PARIS, LONDON AND MOSCOW, WHY NOT IN NEWCASTLE?

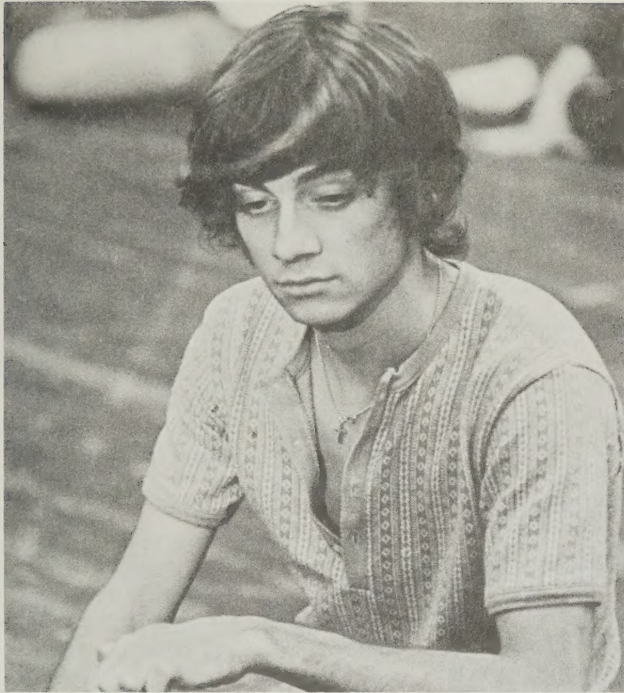
If youth theatre can thrive in European cities, why couldn't it work in Newcastle, a village with a population of some 1,700 people. Roy Higgins, a Canadian with U.S. experience in film and stage production, along with Joan Bennett, a social worker turned teacher, had the bold and exciting idea of starting a youth theatre company. Both had a number of youth-oriented productions to their credit.

Young people in the Newcastle area had had their appetite for theatre whetted by an inter-school drama festival and were keen to continue. From this group Roy Higgins and Joan Bennett created the Clarke Players.

Hamlet, their first production, won the Simpson-Sears drama festival in Cobourg. This success was followed by two more hits — *Trio* and *a Man for All Seasons*. By spring 1968 Newcastle's youth theatre was a reality.

In August 1968, the Great Pine Ridge Festival of the Arts opened in Newcastle. The new youth theatre company presented *The Admirable Crichton*,

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Andy Platel relaxing during a break in "Alice" rehearsal. Andy, a student in theatre arts at Ryerson Polytechnical Institute was the Cheshire Cat in Ontario Youtheatre Summer Company '71's production.



Scott Baker, Nancy Briggs, Chris White, Charles La Frenie, Sandy Kovak, Val Rynnimeri, mirror people rehearsing a scene from "Alice", a contemporary adaptation by Bob Handforth.



Nancy Briggs, Stoney Creek, played the Dormouse role in Ontario Youtheatre Summer Company '71's production of "Alice". This shot was taken opening night during the school scene. The Dormouse is delivering a sleep producing lecture on William the Conqueror.



Fiona Stanton, Newmarket, as Alice during a blocking rehearsal of "Alice". She was also a member of the first Ontario Youtheatre Summer Company '70 and has completed her first year in dramatic arts. University of Windsor.

All "Alice" photos by Eric Bick

why i chose bob handford

Ron Singer - artistic director Ontario
Youtheatre Summer Company '71

I saw Bob Handforth direct at the University and thought his work to be superior of that of many professional directors. When Susan Rubes was in the market for a director and a show for one of her Prologue Tours, I recommended Bob. His work for her proved to be a great success. Bob subsequently undertook a number of writing and directing assignments and appeared to be as successful with those.

When Bob heard that Ontario Youtheatre was going to produce an original production of "Alice", he expressed interest in helping to prepare the script. Based on his previous successes, and his ability to cope with this particular style of theatre, I accepted.

I very much look forward to working with Bob again in the near future.

AND NOW A WORD FROM THE AUTHOR...

Robert Handforth

I got interested in theatre at university, where I designed a number of sets, won a university playwriting competition, and directed a production of Interview that got quite a lot of exposure. It was the latter production which Susan Rubes "picked up" for a Prologue tour in the winter of 1970.

As for "Alice" I worked on it at Ron Singer's invitation and really would have liked to see a lot more of it rewritten during the rehearsals, if there had been the necessary time and imagination.

I have a couple of scripts "in progress" but don't really have anything to say about them at present.

I am interested in trying to prepare a scenario for a spectacle involving two "tribes" of actors in a somewhat metaphorical enactment of themes of territoriality and aggression, all of which ought to take place in a hockey arena. No producers are clamouring for this, however.

I was interested in the Youtheatre pro-

ject from its inception, attended the first conference in Welland.

For the time being, I'm still at the Canada Council in Ottawa pursuing my other interests in my spare time. I hope to direct a production in Toronto in the spring.

IF THEY CAN DO IT IN PARIS

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A Man for All Seasons and the Canadian premiere of Billy Budd.

The theatre was the 650 seat auditorium of the Newcastle Community Hall, a fine old building donated to the community by the Massey family.

The whole community became involved. Some 80 women sold 1,000 season's subscriptions. Eighty-five students from local high schools and from Queen's, Carleton and University of Toronto made up the company.

The 20 member board of directors was made up of Pine Ridge area citizens.

When one considers that Newcastle is a small community, the feat of the successful founding of North America's first youth theatre is even more remarkable. The Orono Youth Theatre grew out of this original group and last summer presented Peter Pan and Tam-in of the Shrew.

information please!

The photographs you see in this issue of Sources tell only a part of the story of youth theatre in Ontario during Summer '71. Ontario Youtheatre had the good fortune to be associated directly with twelve exciting programs, the emphasis of which was on training. However as a result of the generosity of the federal government, through "Opportunities for Youth", many more talented young people were provided the opportunity to create their own programs, to stage productions and to bring living theatre to audiences of all ages, making summer '71 a most happy holiday for thousands of people.

Where are these other groups? Where have they gone? Who knows? We at Ontario Youtheatre hope that in the coming months, we'll hear from them, as well as from any other groups which may have sprung up or have been in operation for some time.

If you know any such organization, we ask that you drop us a line. We want to hear from you.

James Colbeck
General Manager, Ontario Youtheatre
559 Jarvis Street
Toronto 5, Ontario



Brian Willer

Tom Bentley-Fisher, Young People's Theatre assistant director, instructing the company during a movement rehearsal at Toronto Workshop Productions theatre. As a graduation exercise, this company, under artistic director Gregson Winkfield, presented sketches they wrote themselves.



Peterborough Examiner
Members of Orono Youth Theatre Peter Lloyd, left, Heather Weinstein and Murray Twist in sword play rehearsal. The company gave three weeks of performances of *Taming of the Shrew* and *Peter Pan*. David Schatzky was artistic director, Jack Mesinger, co-artistic director.

COMING SOON

James Colbeck

With Summer '71 now safely tucked away, we are looking ahead with great excitement to those programs which may be undertaken in 1972.

Once again there will be a provincial training company, to be called Summer Company '72. However, where it will be based and who will direct it is yet to be determined.

By the same token, we can only plan at this stage and hope to hold and expand those regional programs undertaken this past summer. It is envisaged that sixteen such programs may be sponsored in 1972 with more precise regional definition and commitment.

Perhaps the most exciting idea under consideration at the moment — and it is only an idea at this point — is to send out into the province approximately four teams of theatre "animateurs" to stimulate and assist those young people who have an interest in theatre yet who, for a variety of reasons, cannot take advantage of other more formalized youth theatre programs which will exist throughout the summer.

At this moment, some groups are already at work in various sections of Ontario planning for 1972, while others have undertaken winter projects to keep their memberships active and attuned to youth theatre development. Some of these latter groups include the London Youtheatre, the Youtheatre of Oakville, the Niagara Youth Theatre, the Ajax Youtheatre, the Orono Youth Theatre, and the Cornwall Youtheatre, all autonomous self-motivated organizations. We are still waiting to hear from the north.

It is hoped that in 1972 we will see a most positive increase in community youth theatre activity with more and more young people participating for their own and their communities' benefit.

GREAT CHANGES

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any left of whatever it was you wanted. But then again, there were only three people — myself, another girl and the designer working on costumes for a cast of 83. Right from the start, we established a work pattern and got down to it. This year, there are three girls and a designer, plus three other people who work on props that are closely related to the costumes. And we work for a cast of only 24.

As far as the designers go, last year Larry Wells had his costume sketches in his head. He allowed us to work out the costume designs in collaboration with him. This year, Ralph McDermid has had us closely adhere to his sketches. One system has as many merits as the other. Under both men I learned various methods of costume breakdown, how to manipulate certain fabrics and many other tricks of the trade that help make a show come alive.

Personally speaking, I feel that both this year and last have been pampered theatre experience. From the time we arrived, the entire company has been spoon fed. I am not saying this is bad, but few people realize and appreciate it. My hope is that Ontario Youtheatre doesn't become so big that it bogs down in paperwork. There must be personal contact!



The Owen-Sound Sun-Times

Playhouse '71, Owen Sound's youth theatre company of 24 presented *Fairy Tales* at Harrison Park Saturdays and Sundays. Here actors Braan McAsh, kneeling, John Murray, Ian MacDonald, Tom Meloche, and Ella Thompson put on a show for youngsters which was also attended by enthusiastic not-so-youngsters.

ONTARIO YOUTHEATRE

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These young people had to show they had theatrical talent and a real desire to become professional performers. Each had to pay \$250 for room and board for the rehearsal and performing period from July 10th through to September 2nd, 1971.

How each person raised the money, many entirely on their own, shows their intense desire for professional training in their chosen field.

Sandy Kovack, 19, was accepted by Ontario Youtheatre after being confirmed for a job that would earn him \$1,000 during the summer and would help pay his fees at the University of Western Ontario for next winter. He recommended a replacement for the job offered to him and began driving a taxi. His earnings, plus a bursary from the Brantford Rotary Club, assured his participation in the Company '71.

Viktoria von Flotow of Cottam, Ontario, was at first promised \$150 by the local Rotary Club but the

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ONTARIO YOUTHEATRE

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money was diverted to other uses three weeks before she was to leave for Ottawa. Undaunted, she made up the money she needed by a back-breaking strawberry picking job.

Lynda Reinhart of Goderich made dresses, babysat and served as a waitress for a catering firm.

Ken Beattie of Renfrew made his money as a plumber's helper and later worked in a greenhouse and landscaped people's homes.

This group of young performers are now working 12 to 16 hours a day, six and seven days a week in preparing and rehearsing their musical "Alice". This is a freely adapted version of Alice in Wonderland, which humorously and musically explores the reality and fantasy of contemporary living.

The music and lyrics for the copyrighted title song "Alice" was written by cast member, Cathy Miller of London, Ontario.

Full credit for the tremendous enthusiasm and dedication of the cast must be given to the professionals who are training it and for the management provided by James Colbeck.

Mr. Colbeck started his theatrical career at 12 when he appeared with Alec Guinness in Stratford, Ontario. He followed this by performing with the Toronto Children Players through the 1950's. Later on he became involved in singing and in the direction of opera in both Canada and Germany. He has also had ballet training and experience which enables him to instruct in stage movement. He is a graduate of Royal Military College in Kingston and had a commission in the Canadian Army in Europe. This provided the administrative background needed to manage the Ontario Youtheatre.

When the Board of Directors (with Mr. H. Donald Guthrie, Q.C. as President) chose him for his position late in 1970, the intention was to raise \$40,000 to finance the 1971 program through private subscription. The Youtheatre was incorporated as a non-profit making charitable organization so that it could seek funds from

governments, corporations, foundations and individuals. It was given a grant by the Ontario Department of Education to audition and put together Summer Company '71. The fund-raising campaign was planned to follow the assembling of the performing group.

However, when the fund-raising was due to start, the Ontario Government found it fitted in with the aims for the Youth in Action and Alternatives to Work programs that had been established by the Provincial Cabinet through Premier William Davis. This resulted in the surprise grant of \$100,000.

All this is a strong endorsement of General Manager James Colbeck, his program and his professional colleagues among the artistic staff.

Notable among these is Mr. Ron Singer, Artistic Director of the Company. Mr. Singer graduated from Sir George Williams University in Montreal in 1960 with a B.A. degree in education, a teaching diploma and a university career strongly involved in drama. For the next two years he instructed drama for a variety of Montreal youth programs.

In 1962 and 1963 he took a special course in drama at the Central School of Speech and Drama, London, England. This was followed by professional performing experience during 1963 and 1964 when he appeared with the Neighborhood Players in New York City.

During the years following his career has been one of increasingly important appointments as a director. He was Assistant Head of Theatre Presentations for Expo '67. He joined the National Arts Centre, appointed Director of Youth Programs in 1969.

He served as Chief Adjudicator for the Canadian University Drama League that year and in 1970 directed the National Arts Centre Young Company in preparation for its appearance at the Centre and for a tour of schools that followed. He directed John John for the CBC and Tom Payne by Paul Foster at Carleton University.

Director for Ontario Youtheatre

Summer Company '71, as well as the National Arts Centre Young Company, both of which will perform at the Centre and later go on tour. In addition, he is directing the Equity production Under Milkwood, a play for young people.

Production Designer Ralph McDermid is only 19 years old and already an outstanding professional in his field. When only 17, he took his art portfolio to Stratford and was appointed Assistant Designer of the Stratford Festival Summer Season 1970. Among his highly original "props" for "Alice" is an aluminium jungle gym which has greatly impressed newspaper theatre writers, but which they couldn't imagine working until they saw it.

His costume and stage design for the musical are not at all what would be expected for an Alice in Wonderland theme. They contribute strongly to the totally different treatment of this classical story.

The Ontario Youtheatre performances of "Alice" took place as follows:

Brockville — Brockville Civic Auditorium, August 27 and 28, 8:30 p.m.

Kingston — Grand Theatre, August 30, 8:30 p.m.

Toronto — Toronto Workshop Productions, 12 Alexander St. 925-0526, August 31, September 1 and 2, 8:30 p.m.

ACT 1

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grounds and hospitals while the company was on tour.

The tour was tough. Working days started at 9 a.m. and ended at 2 a.m.

The experience was demanding, tiring, frustrating, exhausting, rewarding and exhilarating. As artistic director Candace O'Connor put it "If there is one thing the students will know by the end of summer, it's what professional standards are."

And what did members of the 1970 company think about their summer of professional theatre experience after the final curtain rang down at the theatre at the National Arts Centre?

"Fantastic!"